

SOLVING THE MYSTERY OF THE MIDDLE SCHOOL BOY CHOIR

Daily Activities Designed to Build Skill, Knowledge and Enthusiasm

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I. Body, Ear & Vocal Activation

- Warm-up -random hums, vocal slides, lip trills
- Creating Singers/Introducing Harmonies (like a ninja)
- Flipping the Octaves -
- Two Claps and a Rick Flair -
- Organize the Wiggles -
- Replace the Shotgun with a Rifle

II. Suppressing "The Jerk" - show clip

- Takadimi
- Start Small, Grow Tall
- Uses of Ties, Aside From Strangulation
- Confirm, Then Reaffirm

III. Melody

- Call & Response (sound) - on neutral syllable
- Call & Response w/Solfege (sound ~ symbol)
- Fun Exercises on Solfege (sound 8~ symbol) - reference Joelle's sheet
- Abbreviated Exercises from SmartBoard (sound, symbol 8~ sight) - usually 1 bar, etc...
- To the Books/SmartBoard (sound, symbol ~ sight)
- To the Lit (sound, symbol & sight - w/application) - BUT continue the isolated exercises

IV. Theory

- Basic Terminology
- Well-Paced Curriculum - Designed for Choir (3-5 min)
- Work the answers out COMMUNALLY from SmartBoard or INDIVIDUALLY on the Dry Erase
- Covers an Incredible Array of Theory
- Rhythm Issues
- Review / Section Could Be Assessment

V. Literature

- Specific Goals
- Can They Succeed?
- BOYS Just Wanna Have Fun
- Range Master
- Variety Pac

VI. Working the Inner-Ear (brain) w/Tuning Forks

- Ring It & Sing It
- Adapt Using Solfege
- Learn Pattern
- Force Use
-

VII. Organization

- Limit Movement around the classroom that often produces chaos with boys
- Increase Flow/Sense of Urgency
- Hard to Drive a Train That Has Derailed
- Increase Productivity, Reduce Lost time

VIII. Personal Accountability

- For the Group/For Themselves – Not just of Obedience
- Ownership
- Goals/Reflections

Syncopated Scale



Krazy Kanon



Expanding Scale



1-5 on Solfege



Are You Sleeping? (remix)



Thirds



Naming Chords

76

83 Do Mi Sol Mi Do Major Chord I Re Fa La Fa Re Minor Chord ii M S T S M Minor Chord iii F L D L

Fa Major Chord IV S T R T S Major Chord V L D M D L Minor Chord vi

88

T R F R T Diminished Chord vii D M S M D Major Chord I

Detailed description: This block contains three staves of musical notation. The first staff (measures 76-82) features a melody with chords indicated below. The second staff (measures 83-87) continues the melody with more chords. The third staff (measures 88-94) shows the final part of the exercise with chords. The chords are: Major Chord I (C major), Minor Chord ii (D minor), Minor Chord iii (E minor), Major Chord IV (F major), Major Chord V (C major), Minor Chord vi (A minor), Diminished Chord vii (B diminished), and Major Chord I (C major).

Jump



Compiled by Joelle Norris (solfeggio6980@yahoo.com), exercises created/adapted by students of Olive Branch High School or inspired/written by John Armstrong.
(<http://armstrongmusicliteracy.com/>)

Two-Part (Mixed or TB)

1.1

Let's Get Started!

1.

System 1, measures 1-8. Treble clef, key of G major (one sharp), 4/4 time. The melody in the treble part consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass part consists of quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3. The system ends with a double bar line.

2.

System 2, measures 9-16. Treble clef, key of G major, 4/4 time. The melody in the treble part consists of quarter notes: C5, B4, A4, G4, F#4, E4, D4, C5. The bass part consists of quarter notes: C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

3.

System 3, measures 17-24. Treble clef, key of G major, 4/4 time. The melody in the treble part consists of quarter notes: B4, A4, G4, F#4, E4, D4, C5, B4. The bass part consists of quarter notes: B3, A3, G3, F#3, E3, D3, C4, B3. The system ends with a double bar line.

4.

System 4, measures 25-32. Treble clef, key of G major, 4/4 time. The melody in the treble part consists of quarter notes: A4, G4, F#4, E4, D4, C5, B4, A4. The bass part consists of quarter notes: A3, G3, F#3, E3, D3, C4, B3, A3. The system ends with a double bar line.

5.

System 5, measures 33-40. Treble clef, key of G major, 4/4 time. The melody in the treble part consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass part consists of quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3. The system ends with a double bar line.

Hank Beebe

F C7 G min C7 F A min D min B \flat F C7 F

The image displays a musical score for guitar, consisting of eight staves labeled 1 through 8. Above the staves are eleven chord diagrams with their corresponding names: F, C7, G min (with a 3fr marking), C7, F, A min, D min, B \flat , F, C7, and F. Each staff contains musical notation in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The notation includes eighth notes, quarter notes, and half notes, often grouped by beams or slurs. Some staves end with double bar lines and repeat signs. The overall layout is clean and professional, typical of a music manuscript.

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R201

Chorus

Measures 1-19 are shown across four systems of three staves each (Tenor, Treble, Bass). The music is in 3/4 time, key of B-flat major. The score includes measure numbers 1 through 19. The first system (measures 1-5) is labeled 'Chorus'. The second system (measures 6-9) continues the melody. The third system (measures 10-14) features a more complex rhythmic pattern. The fourth system (measures 15-19) concludes the piece with a final cadence.

1. Baritones only
2. Add Tenor 2
3. Add Tenor 1 (soloist may ad lib.)

[54]

sing and shout... 'til the walls come tum - blin' down.

sing and shout... 'til the walls come tum - blin' down.

We'll sing and shout... 'til the

We'll sing and shout... 'til the

walls come tum - blin' down. We'll We'll

walls come tum - blin' down. We'll We'll

1. 2. 3.

SING ME A SONG OF A LAD THAT IS GONE

3

TTB, accompanied

Words by
ROBERT LOUIS STEVENSON

Music by
SHERRI PORTERFIELD

1 Spirited (♩ = 80) 2 3 4

5 TENOR I and II *mf* unison 6 7

Sing me a song of a lad that is gone, Say, could that lad be

BARITONE

8 9 10

1? *mf* Mer - ry of soul he sailed on a day

Mer - ry of soul he sailed on a day.

Handwritten musical notation and lyrics for a song, featuring vocal and piano parts. The notation includes various musical symbols, accidentals, and dynamic markings.

Lyrics:

o - ver the sea to Skye. Mull was a - stern,
 o - ver the sea to Skye. Mull was a - stern,
 Rum on the port, Eigg on the star - board bow;
 Rum on the port, Eigg on the star - board bow;
 Glo - ry of youth glowed in his soul: Where is that glo - ry
 Glo - ry of youth glowed in his soul: Where is that glo - ry

Handwritten Annotations:

- 11 M M M R D M 12
- div. 13 cresc.
- 13
- 14 M M R D R I S R R R F M 16
- 17
- subito p
- subito p

The musical score is written for voice and piano. The piano part includes chords and arpeggios, with some sections marked with 'v' and 'p' (piano). The vocal part includes lyrics and musical notation with various accidentals and dynamics.

38 *f unis.*

Glo - ri - a, glo - ri - a in ex -

41

cel - - - - -

44

- - - sis De - - -

o.

This system contains measures 47, 48, and 49. The vocal line (treble clef) has a whole rest in measure 47, followed by a half note 'o.' in measure 48, and a whole rest in measure 49. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in both hands.

Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

This system contains measures 50, 51, and 52. The vocal line (treble clef) sings the lyrics 'Glo - ri - a in ex - cel - sis, glo - ri - a in ex -' across these measures. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

cel - sis De - - - o.

This system contains measures 53, 54, and 55. The vocal line (treble clef) sings the lyrics 'cel - sis De - - - o.' across these measures. The piano accompaniment (grand staff) continues with the same rhythmic pattern.